

January

Magic Lantern Society NEWS 2014



Be Sure to LOOK for those Buttons and roll-over effects





HAPPY NEW YEAR WISHES TO EVERYONE

2014 is about to start. The Magic Lantern Convention in Boston is only seven months away. In the last month I have received a number of proposals for shows and presentations at the convention. We now have twenty proposals and the host committee will start shaping the program in January. We will be updating you regularly on what promises to be a great convention.

We are preparing a special publication for the convention and the Bortons' book, *Beale, Before the Movies*, will be available.

It's not too early to begin planning your trip. We have a hotel that sits on the banks of the Charles River, The Days Hotel, which is fifteen minutes from the convention site and very near Harvard Square. The address is: 1234 Soldiers Field Road, Boston, Ma. 02135 and the telephone number is (+1)617-254-1234. We have been guaranteed a rate of \$129/night including parking. Please mention the Magic Lantern Society when you make your booking.

Warm regards,
Richard Balzer

An Animated Look at Richard Balzer's Collection

The psychedelic and grotesque proto- GIFs of the 19th century
Meet the man preserving the lost masterpieces of early animation

DON'T MISS STORIES FOLLOW THE VERGE



<http://www.theverge.com/2013/10/25/5027890/the-psychedelic-and-grotesque-proto-gifs-of-the-19th-century>



A zoetrope disc and strip

Did Vermeer use the Magic Lantern?

From Terry Borton

Probably not. But he may have used a camera obscura. The magicians Penn and Teller have just released a movie, *Tim's Vermeer*, that documents the efforts of Tim Jensen to recreate Vermeer's paintings using this optical device.

You can hear the full story in a PBS interview at

<http://www.npr.org/2013/12/02/248190117/teller-breaks-his-silence-to-talk-tims-vermeer>



Artist Johannes Vermeer
Year 1660–1661

INQUIRY

I am an Art Historian, I have written several books on Gustave Dore. I have 500+ Dore slides, I spent a couple days doing research with Terry Borton. In 2001, I wrote an article for the ML Journal in England on Gustave Dore's ML slides.

A couple weeks ago I got a phone call from the National Gallery of Canada. They are having a major Dore exhibition in Ottawa in June thru September of 2014. First it will be in the Musee d'Orsay in Paris from February to May, with some differences. They want me to loan them 30-40 Dore ML slides for their show in Ottawa starting in June. They will have a lantern on display, but they will not be showing the slides with the lantern. They will be displaying them on the slide light box that I had made, which is about 16x28" Of course, the problem with using the lantern is that you can only show one at a time.

They want my hand-painted Dore Bible slides from Maison de la Bonne Press. There have been a lot of exciting recent discoveries on Dore ML slides. I am currently researching three books, which I hope will turn into a series. They are on the Dore Bible, one on Doreana & one on the History of Bible Art. Doreana is the term that refers to all the ways Dore's art is adapted to pop culture.



Death on a Pale Horse (Revelation)
by Gustave Doré.

It may seem hard to believe, but I have found over a hundred categories of Doreana. What is really cool is that it now turns out the earliest form of Doreana was ML slides. Early in 1867, Frederick Langenheim of Phila. made 368 Dore engravings into slides. Langenheim offered hand-painted slides, \$2.75 each in his American Stereoscopic Co. They were also offered by T.H. McAllister of New York and William Y. McAllister of Phila. I found photocopies of 5

catalogues from those 3 companies covering the years 1866-68.

I will write an in-depth article for the ML Gazette, but I want to get a blurb in the newsletter.

I want all U.S. collectors to search for copies of those original sets from all three companies. The four Dore sets are 230 Dore Bible, 50 Milton, 76 Dante's Inferno, and 12 Wandering Jew. The Wandering Jew set is so rare I have never seen one or heard of anyone who owned one.

I have 3 orig. T.H. McAllister Dore Bible "McAllister" stamped in wood "Dore's Bible" side label.

Can I get something in the January newsletter asking collectors to search for those?

Thanks, Dan Malan (St. Louis)

*If you can help Dan email:
danmalan@aol.com*

INQUIRY

Need Help to identify Which Olympic Game

Hello,

I was hoping you could help me.

I have a few slides that I purchased years ago. The one I find most interesting is one that features the U.S.A. Olympic team from some distant date. I have searched for similar images to identify which game this is but have found nothing that matches. The man holding the delegation sign, they seem to be all men, is holding a sign which says Amerika. I tried to identify it by this but have found nothing. I was wondering if you knew where I could take it to find out more information. There is writing on the side tape in a foreign language. I cannot decipher this either.

Thanks for your help.

Stacey Berman

stacey.bermanwoodward@gmail.com

**Please share any information
you have about this inquiry
and send to
LARRY**



By
Sarah
Dellmann



Academic research is often based on the knowledge of collectors and amateurs – this series shares information the other way around. What do academics do with the information after having browsed through your collection? What do they see in the archival material and what does the lantern or lantern practices help them to explain? Every month, one scholar is interviewed about the role of the magic lantern in his or her research, across the disciplines and across all possible entry points. In the third edition of this series, we give the word to Artemis Willis. If you wish to share your work, contact Sarah (“mailto:s.dellmann@uu.nl” s.dellmann@uu.nl)

Interview with Artemis Willis

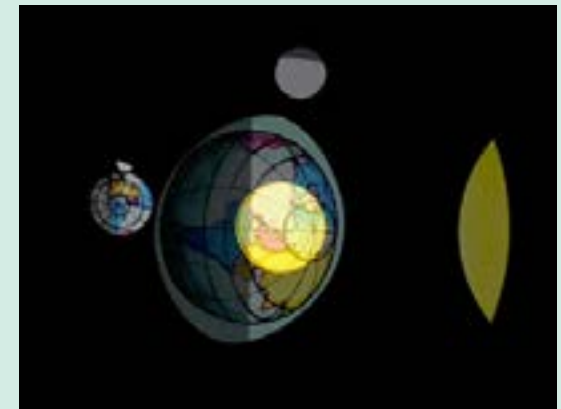


Where do you work and what is the topic of your research?

I am a PhD candidate in the department of Cinema and Media Studies at the University of Chicago. My doctoral project focuses on the intersection between the magic lantern and cinema, and in particular the way in which the close analysis of magic lantern slides and readings illuminates a range of broader theoretical issues in cinema. My main research question is: how does the international history and practice of the magic lantern transform aesthetic frameworks in and for cinema and media? I am a member of the Magic Lantern Societies of the UK, US and Canada, an Elected Member of the Executive Committee of Domitor, the International Society of the Study of Early Cinema, and part of the LUCERNA workgroup. I expect to finish my thesis in 2015.

How do you work?

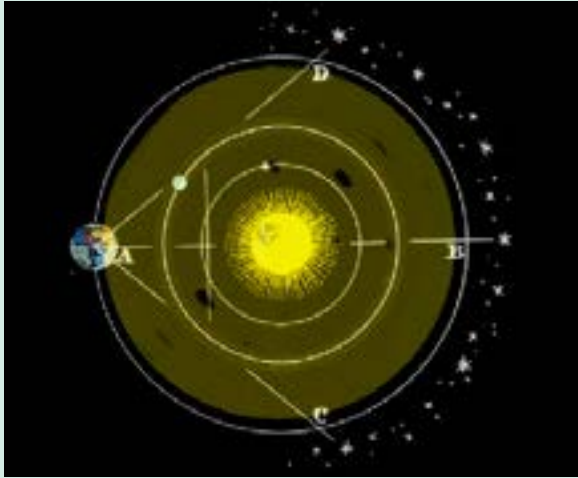
To be sure, the international practice of the magic lantern is an enormous topic! Within the lantern's 300-plus-year history, I have selected a series of case studies that I have deemed paradigmatic in the sense that they epitomize particular modes of representation or address, elucidate specific issues, or complicate debates. Astronomy lectures that employed rackwork slides, for instance, exemplify occasions when the lantern was particularly adept at demonstrating scientific phenomena. As such, they have much to tell us about scale, temporality, and especially animation. My work on a given case study begins with a close examination of extant material, i.e., slides and readings - but also catalogues, newspapers, trade publications, first-hand accounts, patents, ephemera, correspondences with other arts, etc. In addition to archives, private collections are an invaluable resource in this regard. I then



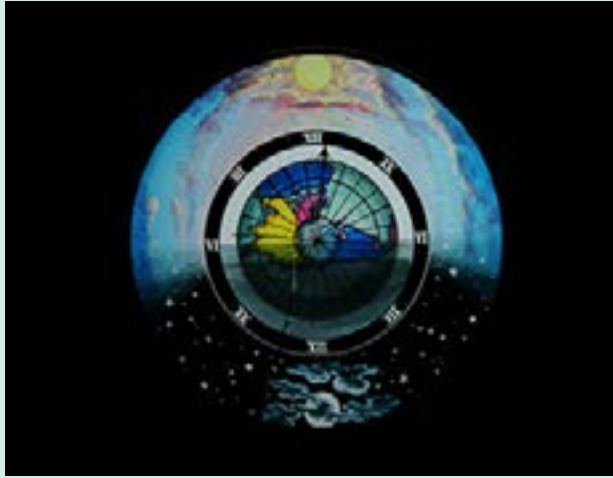
probe the questions that have arisen from my research through a variety of practical means. In my work on astronomical magic lantern shows, for example, one question I endeavored to tackle was: how were they able to appeal to audiences spanning the Enlightenment, Romantic and Victorian eras? In order to explore their formal properties, I created a

continued next page

Interview with Artemis Willis Continued



series of high resolution digital animations of mechanical astronomical slides (similar to those produced by the Carpenter and Westley firm) from the collection at the Adler Planetarium in Chicago. Drawing on a range of music inspired by the heavenly spheres, as well as lectures published between 1790 and 1890, I created a short performance that featured Chicago's Terri Kapsalis in the role of the lecturer. The "Performing the Night Sky" project, in turn, demonstrated the precociously modern nature of this medium, the ways it models celestial phenomena, and the wonder it produces alongside scientific knowledge. My resultant article will appear in the forthcoming proceedings from the 9th International Seminar on the Origins and History of Cinema, Girona. I hope to create an online version of the performance as well.



When and how did the Magic Lantern appear in your research?

In some ways, the magic lantern found me and enticed me to return to school to work on it. I was a media arts curator and documentary filmmaker based on the East Coast. While I was organizing a program concerning early studios in New York, I began to discern the extensive and rich interplay between film and lantern culture. As the project developed, it became clear that it was critical to foreground this relation. I enlisted Charles Musser and Deac Rossell to co-present this intertwined history at the Kodak Theater in the West 30s. That event, prophetically titled "The Thread of Destiny" propelled me to organize a series of magic lantern shows in film venues and museums, which I did in order to experience them firsthand. (Students of the Western can study John Ford's films on DVD, but students of the lantern need to see lantern shows.) Working on those presentations required extensive research on the lantern, which formed the basis of my Master's thesis at Columbia University and my dissertation at the University of Chicago.



What do you wish to achieve with you research?

First and foremost, I hope to develop more meaningful ways of enfoldng the magic lantern into the field of cinema and media studies. Far too often, the lantern is presented as a background figure from so-called "pre-cinema". To begin countering this, I plan to include slides and readings in a class I am teaching this winter on the nonfiction tradition. I'm devoting a week to visual education, during which time we'll focus on the Keystone 600 Set. Students will have the chance to project slides, view stereo cards, and study their relation to suggested readings. I have about 100 slides that were once used in the Chicago public school system to get us started. Eventually, I plan to develop this project into an accessible online resource. It would be wonderful if some of the Magic Lantern Society members could help! My email is abwillis@uchicago.edu

A DUTCH TREAT

From Richard Balzer

How many incredible things can you see in four days?

Who knows but in four days in the Netherlands I saw more than I could have imagined, and, it all came about because of a misadventure. In October I was going to take advantage of the fact that to get from Boston to Birmingham, England I had to travel through Amsterdam. Rather than take an early morning three-hour layover I decided to take a day and spend it at the Rijksmuseum, one of the world's great museums, which had been closed for restoration for nearly ten years. As well as seeing some Rembrandts and Vermeers I wanted to see some 18th and 19th century prints with magic lanterns and peepshows which I had had only seen on line. Through friends in Boston I was connected to the curator of prints at the Rijksmuseum who suggested contacting another curator, Tristan Mostert, who had just mounted a show of 18th century Dutch magic lantern slides. I wrote to Tristan and he kindly offered me a tour of the exhibit and the museum. Life is full of surprises, plans change and my free day in Amsterdam was eaten up by other events. In the end I left Boston a day later and spent three sleepless early morning hours at Schiphol airport waiting for my connection to Birmingham.

While in Birmingham, as luck would have it, I bought a few 18th century Dutch slides which were still in Amsterdam. I decided to arrange my schedule to go back to Amsterdam to pick up my slides and make the overdue visit to the Rijksmuseum. Thanks largely to the organizing talents of Annet Duller, my rather unstructured

trip grew, took shape and turned into an incredible Dutch treat. Before my trip began, visits to two wonderful collections were added to my schedule, as was a magic lantern show.

I arrived at Schiphol early Thursday morning, December 12th, and thanks to an impressive train and tram system I arrived in the Museumplein in less than forty minutes. I left my suitcase at the apartment I had rented and strolled over to the Rijksmuseum. I enjoyed a first wander around, pausing at some Raphael drawings and a Vermeer interior before meeting Tristan at the information desk at 10:30.

Tristan proved an engaging and very knowledgeable host. He first showed me through the area of the museum for special collections, where, tucked away in a small room we came upon two 18th century bulls eye



Image from an 18th century slide

lanterns, two walls of eighteenth century slides, and three diaphanoramas (painted glass scenes on different sheets of glass). We lingered so I could look more closely at the slides. Just behind me the images were being projected on a wall so visitors could not only look at the objects but also see how they would have been viewed.



Image from an 18th century slide

When I was finally done looking at the slides Tristan asked, what else I would like to see. I asked him to show me eight of his favorite items in the museum and explain why he liked them. Tristan is a historian by training, and as we wandered around the museum he selected several pieces of historical significance, most of which I would not have noticed. By the time he explained the historical importance of the piece, what it was doing in the particular room and why he found it interesting,

continued next page

A DUTCH TREAT CONTINUED

I was thoroughly captivated. It was one of the most enjoyable museum visits I have ever had.

We had lunch together and then I wandered around the old part of the city, marveling at the architecture and just barely dodging speeding bikes in this aggressively bike friendly city until I was so tired that I retreated to my apartment and fell asleep, anxious for the next day to begin.

The next morning I set out early and was first in line at the Van Gogh Museum. I had been warned how crowded both the Rijksmuseum and the Van Gogh would be but both were virtually empty when they opened at nine a.m. I had no sense of crowds until 10:30 and by then I had soaked up about as much as I could. It was a great treat. I saw many images I was familiar with and many more that I wasn't, a wonderful way to start the day.

I then walked about a mile to the Spanish consulate and met Gwen and Michael Sebus. From there we headed off to Scheveningen to the home and museum (Nico's Tooverlantaarnmuseum) of Henk Kranenburg. I had met Henk once or twice before but we had never really talked. Henk greeted us at the door of his spacious nineteenth century home. The museum is housed on the ground floor and the minute you enter you feel the warmth of the place, cabinets full of lanterns, and optical toys line the entrance hallway. Next you enter the large museum room, which is also home of the forty-seat theatre. There are prints from floor to ceiling, decorating the fourteen feet walls, and

one has to gaze for a long time to take it all in. At the top of the walls there are shelves full of lanterns. Beyond that, a second level balcony where Henk generally performs his shows, surrounded by six lanterns, boxes upon boxes of slides and a sound system where he whips up the wizardry.

The tour began at Henk's comfortable bar, where we had some coffee and a little chat. Then I began wandering around the room, my eyes darting from one beautiful piece to another, stopping near lantern prints I had never before seen. This was just the beginning.



Triennial lantern

Henk asked what would I like to see and I said I would love to see some of his early slides. He disappeared upstairs and began bringing down boxes. There were a great number of 18th century slides and among them a few stunning Musschenbroek slides. Henk asked if I'd like to see them projected. I nodded. Rather than going back upstairs he used a triennial lantern located nearby to project them. It was such a treat to see them projected. We continued this with other unusual slides including an eight-part, Polytechnic-size dissolving set of slides depicting a woman's dream of her life. In all that time we never got to slip slides, chromotropes, lever slides, and regular dissolving views. It made me laugh because Henk in some correspondence had warned me that he didn't have such a big collection. I could hardly believe it when Henk said he'd been collecting for only thirteen years. He has created an impressive collection.

Early in the evening we moved upstairs for a sumptuous lamb dinner prepared by Henk's partner Robert te Pas. We ate in a much more modern dining room and spent a leisurely evening talking about homes, traveling, politics and inevitably, collecting and giving shows.

After dinner I took the tram back to the central station and the train back to Amsterdam. It had been a wonderful day. I thought about the beautiful things I had seen and how much I had enjoyed my time with Henk & Robert and at the museum.

The next morning began with a leisurely stroll around "my neighborhood" before I set off by

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A DUTCH TREAT CONTINUED

tram & train to the Driebergen-Zeist station where I was met at the station by Margreet Wagenaar. I met Margreet and Willem Albert thirty years ago and last visited their home 20 years ago. Willem Albert was one of the great magic lantern showmen. Sadly he died in 2011. We pulled up to the Wagenaar's house and were soon joined by her daughter, Elisabeth Waagmeester, and her Elisabeth's son, Rens.



Part of a long 18th century slide showing a lanternist entering a home and giving a show

Margreet had planned the entire day. Elisabeth was only available for a couple of hours to project some slides. She had long worked the lantern in her father's shows and was impressive in working the intricacies of a triennial lantern and the flawless changing of slides. I said I'd fancy seeing some of their Musschenbroek slides and Elisabeth fetched some boxes from the attic. It is one thing to look at slides and quite another to actually see them projected.

After many years carting his lantern and slides around the country, Willem Albert decided to build a theatre and have groups come to him.

He conceived and largely built himself the 19th century period looking fifty-seat theatre we were sitting in. Elisabeth projected a large number of amazing slides over the next hour. I also had the treat of Rens doing a small show for me of slides he and his older brother had made up. Although only 11 years old, Rens has expressed an interest in carrying on the family tradition of giving magic lantern shows.



Image from an 18th century Musschenbroek slide

We paused for lunch and then Margreet drove me to Utrecht. We were met by her son, Joost (who I first met when he was a teenager). He is now a judge in Utrecht. It was good to see him and his family. He was kind enough to take us on a walking tour of the architecturally rich city.

Margreet and I returned to her house and headed up to the attic, passing the study that is home to one of the few known Musschenbroek lanterns, a beautiful eighteenth century peepshow, passing a grand *feux pyriques* sitting on top of a table, before making our way up the stairs to the attic so I could dive into the shelves and shelves of slides. Willem Albert amassed an amazing collection of slides and had made quite a few for shows. I almost

never tire when looking at slides but it was all too much. After an hour and half I knew I had reached my visual limit. I had begun to stare at the vast shelves holding thousands of more images.

Before we set off for Kortenhoef to see Annet Duller's show we paused for a light meal of



Image from an 18th century Musschenbroek slide



Annet Duller just before her show

cheese fondue that Margreet had prepared. For years Annet has worked the lantern in Herman Bollaert's shows and I was anxious to see what she would do with a show of her own. The show was held on the land of her cousin, Pieter Dekker, in his barn, which is generally used for the restoration of antique, flat-bottomed fishing boats.

It proved to be a wonderful site for a magic lantern show. By the time we arrived the space had been set up, the area nearest the large green doors leading into the barn was turned into a receiving hall with food and drinks laid out. Beyond that, a

continued next page

A DUTCH TREAT CONTINUED

larger space bordered by the thick-planked walls held sixty chairs, which had been arranged in front of a white muslin screen stretched across poles. An English biunial lantern sat in the middle of the audience. Annet, a natural storyteller, held everyone's

interest with her slides and her stories. The room was full of oh and ahs as well as laughter greeting her stories. It was a great end to a great day. Margreet insisted on driving me back to my apartment and I slid into the car and enjoyed the ride back.

My last day was a change of pace. I wasn't going to see another magic lantern collection. Instead I was going to spend the day with an old friend, Ruud Hoff, who had moved out of Amsterdam several years ago. He drove down from Friesland, where he lives, to pick me



Chromotrope



Panorama slide

up and drive me back up to see his partner, Dian, and their home in Pietersbierum. They had stayed at our house last year and I wanted to see this new place. On our way out of Amsterdam we passed by a concert hall featuring a huge mesmerizing photograph of Nelson Mandela plastered across its side.



I told Ruud I'd like to stop and get a picture. He kept driving saying he was the person who took that picture June 16, 1990 during Mandela's first trip out of South Africa as a free man and would show me the original at his house. We drove for more than an hour and half until the landscape flattened out. We left the highway and passed through a series of small towns. Franeke

was one of the towns where we stopped to visit the world's oldest working planetarium. The one room planetarium was the work of Eise Eisinga, who completed his living room planetarium in 1781. We walked into the living room and looked up to the ceiling to be greeted by celestial skies. It was utterly amazing, not only because it was an accurate depiction of the known planetary system, but because it also represented an accurate system for keeping track of the calendar and time. Ruud was pleased that I was astonished.

After that we went back to Ruud's to visit. Ruud is a collector and showed me around his collection of Kodak cameras. Of course he has a number of folding wooden peepshows (ca 1750) but then, why not. The day and evening passed quickly and at about 9pm he drove me back to Amsterdam. I thanked him for the day and watched as he left me for the long drive back home.

By the time I walked down the three flights of stairs in the building at which I was staying, got back on the tram and headed out to Schiphol Airport, I was tired. Tired, but truly sated. Clutching my new slides in my carry-on luggage, I nearly fell into my seat, overloaded

with memories of an amazing four days dancing around my head.



18th century Musschenbroek lever slide

INQUIRY

From: capilato



Good morning because I bought a magic lantern, which has the label of the person who sold: Peter Feathers-Dundee, but there is the brand of the lantern, I thought your forum could give me some more information about the model and the brand and year of production.
Thanks and Best Regards

Anyone with information contact:

capilato@alice.it

Website of purchase:

<http://m.ebay.it/itm/321244677203>

An enormous and quite rare mahogany and brass photographic enlarger/magic lantern, originally supplied by the Dundee optician Peter Feathers, of 6 Castle Street Dundee. Believed date of manufacture around 1896. The objective lens has rack and pinion focussing, the (vast!) collimator lens is on a slide. The black metal (no rust) body has been adapted for electricity (untested). The bottle of wine is just for scale! Overall length 44" extended, 32" at its shortest. Optics look perfect and leather bellows very good. The original leather lens cap is also supplied.



Response
From Larry Cederblom

Found similar but not same Enlarging Lanterns in "The Photographer"

Journal of the Western Photographic
Collectors Association
Affiliated with the University of California
Museum of Photography

Spring/Summer 1996
Number 109/110



As Seen On



*Creative Description Helps Create
High Price for Broken Incomplete Slide*

**1 Houdini Magic Lantern
Slide,the Master
Mystery,b.F.Rolfe presents
Hounidi**



One 2 1/4 x 4 slide pictured is your win !! No cracks on but has rough edge,listing lots of used slides and magic lanterns,view my others !! Free shipping on this one to !

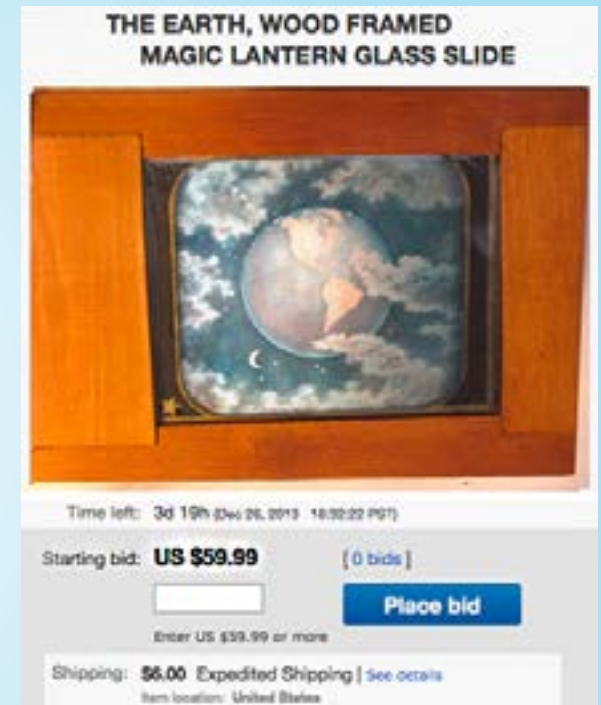
Ended:
Dec 10, 2013 13:31:20 PST
Winning bid:
US \$156.49 [10 bids]
Shipping: FREE Standard Shipping

**VERY rare MICA Magic
Lantern (glass) Slide Hand-
colored Advertising 1912**



Hand Colored Magic Lantern MICA Slide
Subject: Early advertising
VERY RARE "Unbreakable Mica" (isinglass)
SLIDE patented Feb. 20, 1912
Frame: Paper tape holding cardboard frame
Slide Shape: Rectangular
Slide Mounting Method: Paper tape holding cardboard frame holding the mica sheets
Size: 3 1/4" X 4" Label: None
Special Condition Issues: Typical condition.
Two very small pieces of the mica have chipped off. One very small damage spot on the image because of this.

Another Ebay Whopper



It's a Beale image from the Creation.

A Big Thank You to the following:

Richard Balzer
Terry Borton
Sarah Dellmann
Ron Easterday
Dan Malan
Stacey Berman

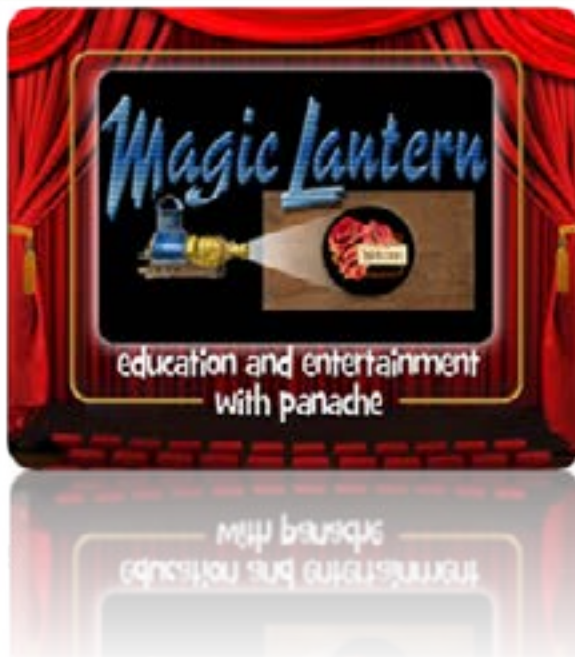
for contributing to this month's issue.

Now it's your turn to share!

Do you have a favorite site or a collection of images you would like to share with the rest of the society?

If your answer is yes! Send site information or your images to Larry and they will be shared in the next E-pub newsletter.

E-mail Larry



From Museo del Precinema

**Buon Natale
from
Museo del PRECINEMA**



Received from the Museum PRECINEMA
Wishing everyone a happy and peaceful
Christmas.

<http://www.miniczotti.it/index.php/rappresentazioni/>

Welcome New Members

Auckland, George & Mary Ann

ae096@dial.pipex.com
Chairman, The Magic Lantern Society
www.magiclantern.org.uk
22 Wimborne Gardens
Ealing,
London W13 8BZ
UK

Malan, Dan

7519 Lindbergh Dr
St Louis, MO 63117-2135
Phone: (314) 781-2319
danmalan@aol.com
Writer
Interests: Slides: All slides from Gustave
Dore art; Literature: Same.

**Corrections/Updates to
members listed in the
Directory**

Koch, Michael

Change of address and phone
12113 Daphne Lane NW
Apt G210
Silverdale, WA 98383-8797
(360) 731-4504